AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

BLACK SABBATH

HAL LEONARD®

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

Transcribed by
STEVE GORENBERG

BLACK SABBATH

CONTENTS

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Black Sabbath

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Coda

Interlude
Faster ♩ = 126

Gtr. 1 G5 N.C. G5

P.M.

Gtr. 2 (dist.)

Rhy. Fig. 2 End Rhy. Fig. 2

P.M.

Rhy. Fig. 2A End Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 8 times

Is it the end my friend?

Sa - tan's com - in' 'round the bend.

Guitar Solo

G Gm7 G Gm7 N.C. G Gm7 G Gm7

Gtr. 1

P.H.

1/4 full full

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

w/ heavy chorus

Gm7
G
Gm7
8va
full

G
Gm7
G
8va
full
1/4

Outro
Gm7
G
Gm7
G
Gm7
8va
loco
play 3 times
full
1/4

G
Gm7
G
Gtr. 1
Gtr. 2

The Wizard

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Gtr. 1
A
B♭
A
B♭
A(♭5)
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
Verse
Gtr. 2: w/ Rhy. Fig. 1, 4 times
N.C.
Bb5
1. Mist-y morn - ing, clouds in the sky. With-out warn - ing
A5
a wiz-ard walks by. Cast-ing his shad - ow,
weav-ing his spell. Long grey cloak, twin-kl-ing bell.

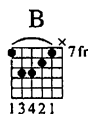
Chorus
C5 B5 A5
C5 B5 A5
C5 B5 A5
Nev-er talk - ing,
just keep walk - ing,
push-ing his mag - ic.
Rhy. Fig. 2
Gtr. 2
Gtr. 1
Interlude
C5 B5 A5
End Rhy. Fig. 2
A5 C5 A5
1/4
A5 C5 A5
1/4
A5 C5 A5

A5
C5
A5
1/4
1/4
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1, 4 times
A
B♭
A
A5
B♭
A
N.C.
2. E-vil pow - er
dis-ap - pears.
Gtr. 1
A5
B♭
A
N.C.
A5
B♭
De-mons wor - ry
when the wiz-ard is
near.
He turns tears
full

A
B♭
full
A
B♭
Harmonica Solo
Gtr. 2: w/ Rhy. Fig. 1
A5
B♭5
play 4 times
Verse
Gtr. 2: w/ Rhy. Fig. 1, 4 times
3. Sun is shin - in', clouds have gone by.
Gtr. 1
All the peo - ple give a hap-py sigh.
Seers pass by
gov-er-nor's sign, tells all the peo - ple feel-in' so fine.

Chorus
Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
C5 B5 A5
C5 B5 A5
C5 B5 A5
Never talk - in'
just keeps walk - in'
drag-gin' his mag - ic.
Outro
C5 B5 A5
A5 C5 A5
N.C.
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
1/4
Gtr. 2: w/ Rhy. Fig. 3, 3 times
Gtr. 1
A5 C5 A5
N.C.
A5 C5 A5
N.C.
A5 C5 A5
N.C.
Gtr. 1
Gtr. 2 tacet

Wasp

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler

Moderate Rock ♩ = 132

B Asus4/B B

Gtrs. 1 & 2 (dist.) Gtr. 1 Gtr. 2 play 4 times

f (Gtr. 1 cont. in slash)

let ring let ring

(cont. in notation)

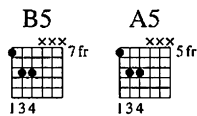
1., 2., 3. 4. *Segue to "Behind the Wall of Sleep"*

B Asus4/B Asus4/B

Gtrs. 1 & 2

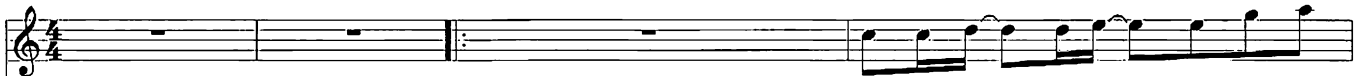
let ring let ring let ring

Behind the Wall of Sleep

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro
Moderately Slow Rock ♩ = 90

N.C.(B5)

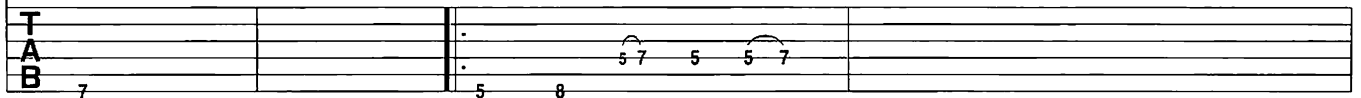
Verse

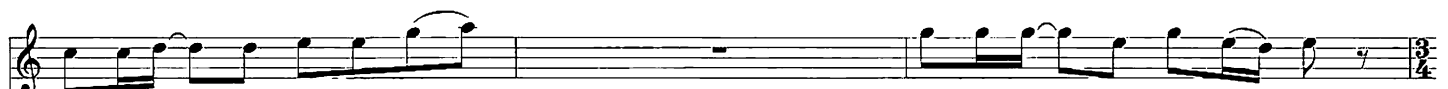
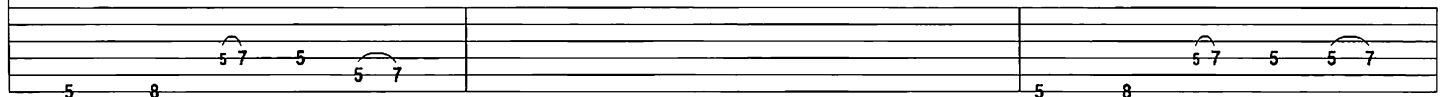
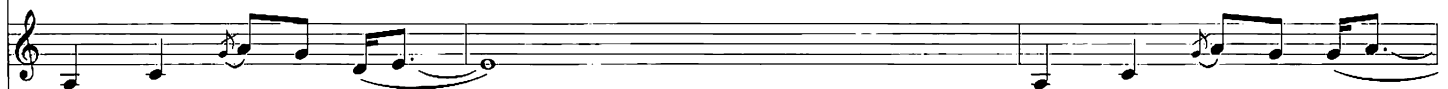
N.C.(A5)

1. Pleas - ures cupped with - in ___ the flow - er.
2. Chill that numbs from head to toe. ___
3. Now from dark - ness there springs night. ___

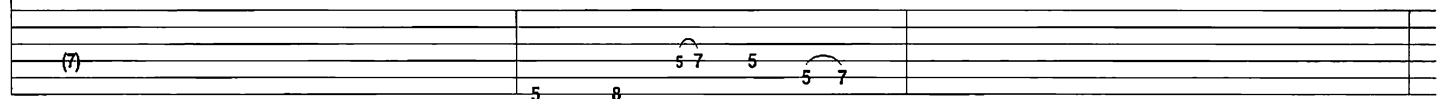
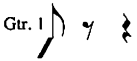
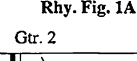
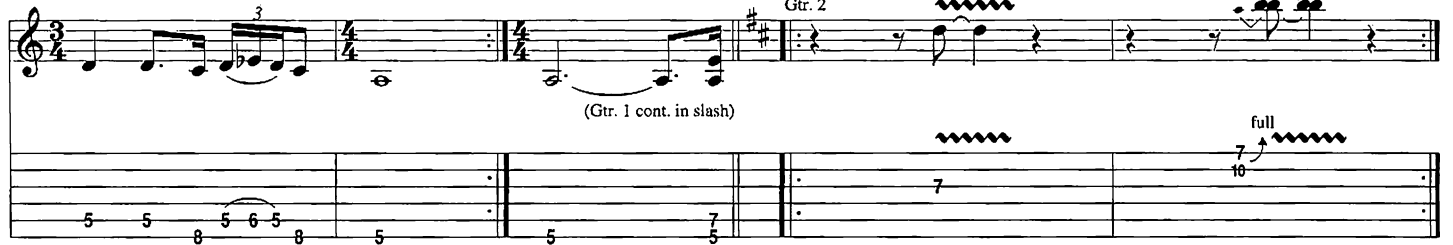
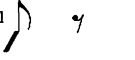
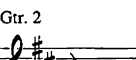
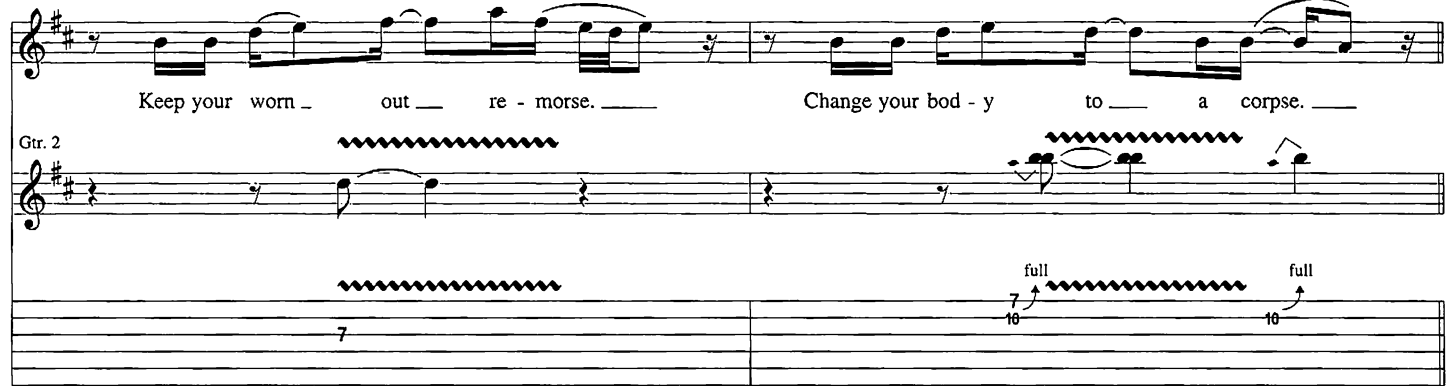
Gtrs. 1 & 2 (dist.)

f

T
A
B

7 | 5 8 5 7 5 5 7

Dead - ly pet - als with strange power.
Ic - y sun with frost - y ___ glow.
Wall of sleep is cold and bright.

5 8 5 7 5 5 7 | 5 8 5 7 5 5 7

Fac - es shine ___ a dead - ly smile, look up - on ___ you at your trial.
Words a - go ___ read to your sor - row. Words a - go ___ read no to-mor-row.
Wall of sleep ___ is ly - ing bro - ken. Sun shines in, you have ___ a-wok-en.

(7) | 5 8 5 7 5 5 7

1.
2.
3rd time, To Coda
(D)
(A5)
A5
Double-Time Feel
B5
A5 B5
A5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 2
(Gtr. 1 cont. in slash)
full
Bridge
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times
Feel your spir - it rise with the priest.
Feel your bod - y fall - ing to its knees.
Take your worn out re - morse.
Change your bod - y to a corpse.
Change your bod - y to a corpse.
Change your bod - y to a corpse.
Keep your worn out re - morse.
Change your bod - y to a corpse.
Guitar Solo
Gtr. 1 tacet
N.C.(B5)

Bassically

Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler

N.I.B.

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5
Please be - lieve me, my love, and I'll show you. I will give you those things
liv - ing the life you lead be - fore we met. You are the first to have
Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes, you'll
E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5
you thought un - real. The sun, the moon, the stars all bear my seal.
this love of mine, for - ev - er with me 'til the end of time.
see who I am. My name is Lu - ci - fer, please take my hand.
1. Interlude
Gtr. 1 tacet
N.C.(E5) (D5) (C5) B5
Gtrs. 2 & 3
To Coda 1
full full full
2. Bridge
Gtr. 1 tacet
E5 D5 C5 B5
Your _ love for me _ has just _ got to be real _
Gtrs. 2 & 3

D.S. al Coda 1 (take 1st ending)
2nd time, To Coda 2

(C5)
(B5)
(E5)
full
Gtrs. 2 & 3
(D5)
8va
D.S. al Coda 2
(take 2nd ending)
Gtr. 2
B5
Gtr. 3
1/2
Coda 2
Interlude
E5
D5
G5
F#5
N.C.
Oh, yeah,

Verse
E5
D5
E5
N.C.
G5
F#5
N.C
5. Now I have you with me un - der my pow'r.
1/4
full
Our love grows stron - ger now with ev - 'ry hour.
Look in - to my eyes you'll
see who I am.
My name is Lu - ci - fer please take my hand.
Outro
N.C.(E5)
(D5)
(C5)
(B5)
(E5)

(E5)
(D5)
(C5)
Gtr. 2
1/2
full
Gtr. 3
(B5)
E5
(D5)
8va
let ring
(C5)
(B5)
1 1/4

(E5)
(D5)
(C5)
8va
Free Time
(B5)
full
1 1/2
E5
loco

Wicked World

Words and Music by Tony Iommi, John Osbourne, William Ward and Terence Butler

Verse
N.C.(E5)
1. The world to - day is such a wick - ed place,
pol - i - ti - cian's job they say is ver - y high,
3. A wom - an goes to work ev - 'ry - day af - ter day,
P.M.
fight - ing go - ing on be - tween the hu - man race.
for he has to choose who's got to go and die.
she just goes to work just to earn her pay.
1/4
Peo - ple go to work just to earn their bread,
They can put a man on the moon quite eas - y,
Child sit - ting by but his life's much hard - er,
while peo - ple just a - cross the sea are cart - ing their dead.
while peo - ple here on earth are dy - in' of all dis - eas - es.
he does - n't ev - en know who is his fath - er.

1.
To Coda
A Tempo
N.C.
Slower ♩ = 84
N.C.(E5)
1/4
1/4
2.
N.C.
2. A
fdbk.
p
pitch: E
Interlude
* Faster ♩ = 144
Gtr. 1 tacet
N.C.(E5)
Gtr. 2 (slight dist.)
mf
w/fingers
let ring throughout
* New tempo applies to guitar only; bass and drums continue freely in previous tempo until indicated.

grad. rit.

fdbk.

pitch: A

full
full
full

D.S. al Coda
rit.
1 1/2
full
2 1/2

Coda
Outro
N.C.
E5
D5
E5
play 4 times

A5
N.C.
A5
N.C.
A5
C5
D5

A5
C5
D5
A5
C5
D5
fdbk.
1/2
pitch: F#

A Bit of Finger

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

* Recording sounds approx. 1/4 step flat.

Sleeping Village

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Faster ♩ = 182
F5
D5
D5
A5
C5
F5
N.C.(D5)
N.C.
*(D5)
* Chord implied by bass.
full
1/2

1/2
1 1/2
full
1/4

full
full
Slower ♩ = 72
1/2
D5
A5
C5
1., 2., 3.
F5
D5
4.
F5
Segue to "Warning"
fdbk.
pitch: G♭

Warning

Words and Music by Alex Dmochowski, Victor Hickling, John Moreshead and Aynsley Dunbar

F5
F#5
G5
N.C.(D5)
born with-out you ba - by but my feel ings were a lit - tle bit too strong.
mf w/ flanger
1/2
full
Verse
N.C. (D5)
2. You nev-er said you loved me and I don't be-lieve you can, 'cause I
1/4
saw you in a dream and you were with an - oth - er man.
(G5)
You look so cool and cas - ual and I
try to look the same.
(D5)
But now I've got to love ya, tell me who have I to blame? I was

F5
F♯5
G5
born with out you ba - by, but my feel - ings were a lit - tle bit too
mf w/ flanger
full
full
N.C.(D5)
Guitar Solo
N.C. (D5)
strong.
8va
loco
(G5)
(D5)
(F5)
(F♯5)
(G5)
1/2

(D5)
full
full full

8va
loco
(G5)
full
full
1/2
full
full

(D5)
full
1/2

(F5)
(F♯5)
(G5)
(D5)
1/2
full
1 1/4
1/4
full

Verse
N.C. (D5)
3. Now the whole wide world is mov - in' 'cause there's i - ron in my heart. I
1/4
full
1/4

(G5)
just can't keep from cry - in' 'cause you say we've got to part. _ Sor - row grips my voice as I
full
full
(D5)
stand here all a - lone ___ and watch you slow - ly take a - way a love I've nev - er known. _ I was
1/2
F5
F#5
G5
born with - out you ba - by, but my feel - ings were a lit - tle bit too
mf
Guitar Solo
Free Time
D5
N.C.
strong, just a lit - tle bit too strong.
8va
full
full

8va
full
full
full
full
loco
8va
full
full
loco
D5
E5
N.C.
on cue:
rit.
8va
1/4
full
full
8va

8va
full
full

8va
full
full
full
full
1/2
Harm.

8va
loco
full
full
rit. poco a poco

Faster ♩ = 130
full
full

8va
full
full
full
full
full

8va
full
full
full
full
full
full

8va
full
full
1/2
full

8va
loco
full
full
full

P.M.

P.M.
P.M.
full
full
1/2
full
full
full
full
full
full
8va
8va
full
full
8va
1/4
1/4
1/4
1/4
1/4

8va
loco
full
1 1/2
1 1/2
1 1/2

Outro-Guitar Solo
Free Time
w/ rhythm section

8va
full
full
full
full
1 1/4

8va
1 1/2
1/4
full
1/4
full

8va
7:6
full

8va
10:6
full

8va
full
full

8va
full
1 1/2
9:4
loco

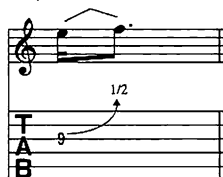
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

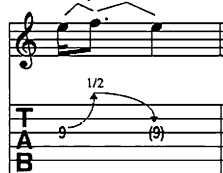
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

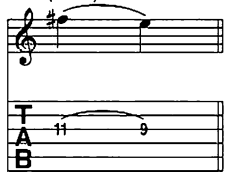
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

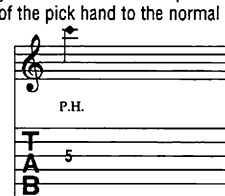
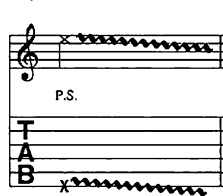
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

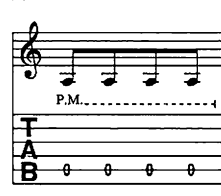
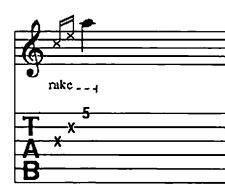
SHIFT SLIDE: Same as legato slide, except the second note is struck.

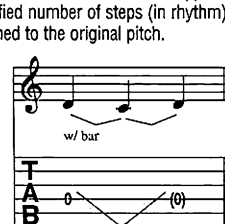
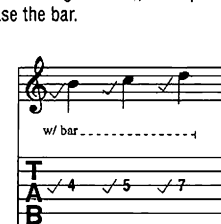
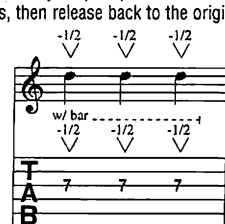
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

BLACK SABBATH

BLACK SABBATH

THE WIZARD

WASP

BEHIND THE WALL OF SLEEP

BASSICALLY

N.I.B.

WICKED WORLD

A BIT OF FINGER

SLEEPING VILLAGE

WARNING

HAL•LEONARD®